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drawn the character, might have left it out altogether. Merrick has known just where his *dramatis personæ* belong, just when to give them entrance, when to have them leave the stage. Not one speaks a line too much in this admirable drama of this story of nearly broken hearts, a story which one is the better for reading, which one is the happier for having read, strange though that may seem when we are told it has threads of such sombre hue woven into the fabric of its conclusion—but does it “conclude?”

THE OPEN-AIR THEATRE. By Sheldon Cheney. New York: Mitchell Kennerley. Price, \$3.00 net.

In *The Open-Air Theatre* by Sheldon Cheney, (author of *The New Movement in the Theatre* and *The Art Theatre*), this writer states that his object in writing this book has been three-fold: first, to offer a comprehensive view of the open-air theatre movement with relation to both the historical background and the remarkable current revival; second, to provide the architect with a convenient compendium of information about open-air theatres, old and new; third, to present to the reader a birdseye view of the drama of the open in all ages and all lands, and by comparison, to help them to an understanding of the peculiar characteristics and particular problems of production out-of-doors. The chapter subjects are as follows: The Open-Air Theatre Movement, The Old Greek and Roman Theatres, The Modern Greek Theatres, The Mediaeval Religious Theatre and Its Survivals, The Nature Theatre, The Garden Theatre, and The Drama of the Open. In the Appendix Mr. Cheney takes up “The Planning and Construction of Open-Air Theatres” and “Vitruvius on the Construction of Greek and Roman Theatres.” *The Open-Air Theatre* comes as a valuable acquisition to the literature of the Drama, filling a heretofore much-felt want for precisely a volume of the sort. The publisher, Mitchell Kennerley has produced a well-made, typographically, interesting and copiously illustrated volume with an adequate index.

*Ralph M. Chait*

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